

AGO
NEWS

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A Remarkable Body of Work

The Surfacing of Betty Goodwin

POWERFUL IN CONCEPTION AND EXECUTION, THE PAINTINGS and installations of Montreal artist Betty Goodwin, in the words of critic Robert Storr, "are among the only works to have thus far emerged from Canada that not only reflect but also represent a significant contribution to an emotionally charged figurative art that has emanated from Europe and the United States." *Betty Goodwin: Works from 1971 to 1987*, Gallery of Contemporary Art; May 2-July 12; organized by the Montreal Museum of Fine Arts; a *Bold Strokes* exhibition, sponsored by Brendan Wood, Tutsch & Partners Inc., Chemical Bank of Canada, and Saffer Advertising.

BY YOLANDE RACINE

Montreal artist Betty Goodwin has contributed to the blossoming of Canadian art since the early seventies by creating a body of work full of uncommon energy and sensitivity. One of the dominant features of her artistic activity – a feature that can be observed over an uninterrupted period – is its consistency and constancy. The work of the artist's maturity is marked by a number of significant breakthroughs, notably the different series entitled *Vest* and *Swimmer*, which consist of large-scale drawings, and more recently, the series entitled *Carbon*. All have aroused exceptional interest among members of the art community and its observers, and among the public as well.

Without belonging in any particular school – although her recent drawings have been identified with one of the forms of figurative Neo-Expressionism practised in Europe and the United States – she has been able to form an oeuvre which differs from that of recognized international artists but is equally powerful in its content and its treatment. She has participated in several exhibitions abroad: in *Okanada* at Berlin's Akademie der Künste in 1982-1983 (the work shown there is part of the exhibition being presented at the Art Gallery of Ontario), at the 49th Parallel in New York in 1983 (which included the *Swimmer* series of drawings), and at the Cologne International Art Fair, in 1986 (featuring the mural *Carbon*). The present exhibition is a further step in making the Canadian and American public aware of the importance and extent of this artist's work.

The exhibition *Betty Goodwin: Works from 1971 to 1987* explores a period spanning approximately fifteen years of intense artistic activity, beginning with the *Vest* series, which signalled a significant change in the work of the artist, and continuing up to the recent drawings prompted by the mural *Carbon*. Between these two landmarks, Betty Goodwin's ongoing pictorial research unfolds, in a succession of episodes that resemble a sort of spiral, a circular development. The constant and cumulative return to her own iconographic sources pushes the work forward into unexplored areas, continually enriched by new visual input.

Throughout Goodwin's artistic production there are various formal ideas that act as motifs. These motifs, repeated regularly or sporadically, are in a kind of dialogue with the artist's thought, and this permits their incarnation in new forms. This process follows the twists and turns of the artist's thought, but nevertheless depends on a personal logic aware of its own contradictions. Transparency/opacity, folding/unfolding, passage/obstruction, projection/superimposition – these are the essential theses and antitheses that nourish the dynamic of Betty Goodwin's work, and these paradoxes push its meaning beyond that of the purely representational.

Transparency and its opposite, opacity (initially exemplified in the *Vest* series, as well as in many subsequent works), express abstract notions such as the visible and the invisible, fullness and emptiness, presence and absence, the defined and the undefined, and are undoubtedly the constants most thoroughly analysed by Betty Goodwin. A symbol of changes in spatial and temporal conditions, of pasts and futures, of the finite and infinite, transparency is the means of conveying all possibilities.

In a way, folding is a natural progression of the theme of transparency. It allows one to show the reverse side of things, or to hide, under folds, certain aspects of them. The idea of unfolding is linked to it in the same way as opacity is to transparency. One serves to 'highlight' the other, each being strengthened by the contrast. Folding and its variations – crushing, contraction, compression, piling – appear first in the



Betty Goodwin was born in Montreal on March 19, 1923. Although she has been active as an artist since the mid 1950s, her early work appeared laboured in comparison with her brilliant later production, and it was only in the early seventies that her work caught the attention of the art world. In 1968 and 1969 she studied etching under the direction of Yves Gaucher at Sir George Williams University (now Concordia), which was followed by a significant breakthrough in her art. Since the 1970s, her reputation has been growing steadily both at home and abroad. The past two decades are marked by intense artistic activity, and her production is characterized by a remarkable progression and continuity. She was one of three artists representing contemporary Canadian art at *Okanada* (1982) at the Akademie der Künste, West Berlin, and was one of the artists featured at the Cologne International Art Fair in the *Focus - Canadian Art 1960 - 1985* exhibition.

Vest series, but it is in the *Tarpaulin* and *Kite* body of works, done between 1974 and 1976, that this practice is afforded the greatest authority.

The notion of passage holds a special place in Betty Goodwin's thinking. For her, the term 'passage' has a metaphysical meaning. It is the passage from one state to another, from one condition to another, it is the idea of mutation, of change, of transition, and of adventure, all of which call upon memory as well as projection into the future. Goodwin's use of objects that bear witness to their own history – as in the *Vest* and *Tarpaulin* series – illustrates this notion of passage from one state to another and the interaction of time and memory. The principal works dealing with the theme of passage appeared between 1979 and 1983 in the de Mentana Street project (1979), *Passage in a Red Field* (1980), conceived for the *Plurality* exhibition, and *In Berlin. A Triptych: The Beginning of the Fourth Part* (1982-1983), created for the *Okanada* exhibition in Berlin.

Finally, projection, another possibility contemplated by Betty Goodwin in her work, hinges primarily on the extension of forms and volumes in space, such as in the *River Piece* drawing (1977-1980). The



Betty Goodwin (Canadian, b. 1923), *Trypich*, 1986; wax, charcoal powder, oil pastel, pastel and oil on Transpara, 230.0 x 96.5 cm (each). Collection of the Artist.



Betty Goodwin (Canadian, b. 1923), *Two Vests*, 1972; soft-ground etching on Rives, 75.0 x 96.2 cm. Private Collection, Montreal.

other aspect of projection, the psychological one showing the external location of inner feelings, is characterized by white, black, or red projections emanating from objects or from orifices of the human body. This representation of a psychological state is present in many of the *Swimmer* drawings, as well as in *Passage for Wonds* (1982), *Black Words* (1984), and *Do You Know How Long It Takes for Any One Voice to Reach Another* (1985-1986), for example. It is the complex and paradoxical articulation of the artist's thought that the works presented in this exhibition attempt to demonstrate.

The selection of pieces in this exhibition reflects the main impulses that have marked the course of Betty Goodwin's career, and the body of works completed between 1971 and 1987 appears in all the richness of its paradoxes and in its essential continuity. But this show is more than a survey or retrospective. Rather, it is conceived along the lines of a crescendo, with the exhibition building up to an emphasis on Goodwin's latest work, that which in its turn inspires her present production.

Three major Canadian museums, the Art Gallery of Ontario, the Vancouver Art Gallery, and the Montreal Museum of Fine Arts, which organized the exhibition, will receive all the works in the exhibition, with only a few exceptions. The Montreal presentation will also feature a monumental work created especially for this event.

Two New York institutions have also joined in presenting this travelling exhibition. Each of them will show a particular facet of Betty Goodwin's work. The 49th Parallel will offer a selection of the latest works in the exhibition, produced between 1984 and 1987, and the New Museum of Contemporary Art will exhibit a new installation by the artist. A vividly illustrated, fully bilingual catalogue will be available at the exhibition.

Yolande Racine is Curator of Contemporary art at the Montreal Museum of Fine Arts.
English translation by Susan Le Pan.

Betty Goodwin. Gallery of Contemporary Art.
May 2 - July 12.

Betty Goodwin (Canadian, b. 1923), *Moving Towards Fire (or Swimmer Number 4)* 1983; oil pastel, pastel, oil, charcoal and graphite on vellum, 279.5 x 322.5 cm. Collection AGO.

A Showcase of New Treasures

A POPULAR BIENNIAL EVENT, THIS YEAR'S EXHIBITION OF recently acquired prints and drawings features many notable works, among them a 16th-century work by Giulio Romano, Gainsborough's *Wooded Landscape with Herdsman and Cattle*, and three prints from Henri Matisse's spectacular Jazz portfolio. *Recent Acquisitions in Prints and Drawings*, Margaret Eaton Gallery, May 16 - July 12, organized by the Art Gallery of Ontario.

BY KATHARINE LOCHNAN

This year's recent acquisitions exhibition of master prints and drawings promises to be the best yet. During the past two years, we have received an extraordinary number of fine gifts, and have been able to make important purchases using annual campaign and foundation proceeds, and a number of special funds set up by private individuals or corporations. The net result is an exhibition of which we can all be extremely proud.

One of the earliest Italian works in the exhibition is a superb double-sided Renaissance drawing by Giulio Romano (c. 1499-1546), *Study of a Seated Female Nude and Study of a Standing Female Nude*, made while the artist was in Raphael's studio. This exceptional sheet, newly attributed by David McTavish, Curator of European Painting and Sculpture, and Bernice Davidson of the Frick Collection, New York, was



Thomas Gainsborough (British, 1727-1788), *Wooded Landscape with Herdsman and Cattle*, mid 1770s; black chalk and grey and grey-black washes on buff paper, heightened with white, 28.9 x 36.7 cm. Collection AGO.

brought to Canada by Arnold Bridgen, and is a gift of Mrs. Louise Comfort of Ottawa. It will soon be published by Bernice Davidson in the scholarly journal, *Master Drawings*. The 17th-century Dutch School is well represented by a very beautiful and moving drawing in Rembrandt's style attributed to his pupil Willem Drost (c. 1630-1678), *David on his Death Bed*, purchased with the assistance of Mr. and Mrs. Frank Seger.

Thanks to the Trier-Fodor Foundation, we have acquired a number of very fine drawings and watercolours. The earliest are a pair of wonderfully fresh 17th-century French costume designs attributed to Daniel Rabel (c. 1578-1637) for a ballet entitled *Ballet du Sérieux et du Grotesque*, which was performed at the court of King Louis XIII in February 1627. The King himself took part in the ballet, and wore the costume seen in *Musiciens du Grotesque*. They come from a recently discovered album hidden for centuries in a German library. Other sheets from the album are now in the Victoria and Albert Museum, the Pierpont Morgan Library, and the J. Paul Getty Museum.

Two early Italian caricature drawings have joined the collection: a wonderfully sinister pen and wash drawing by Giovanni Francesco Barbieri, known as Guercino (1591-1666), *A Witch, Two Bats and a Demon*, as well as a stick figure by Giovanni Battista Tiepolo (1696-1770), *Caricature of a Man with a Sword*. Representing the British school of caricature is a watercolour by Thomas Rowlandson (British, 1756-1827), *A Conversation at Dr. Heavyside's Museum*, which provides a glimpse of 18th-century *cognoscenti* inspecting an extraordinary private cabinet of curiosities of the kind which gave rise to the first public museums.

Nancy Gelber and Dan Bjarnason have added to our collection of French rococo engravings by aiding in the acquisition of a number of prints, including the charming nocturnal elopement by Nicholas Ponce (French, 1746-1831), *L'enlèvement nocturne*.

Our collection of British 18th- and 19th-century drawings and watercolours continues to grow. One of Thomas Gainsborough's (1727-1788) most character-

istic and splendid landscape drawings, *Wooded Landscape with Herdsman and Cattle*, mid 1770s, formerly in the Spencer collection, constitutes the most important purchase made during the past two years. It is thanks to Midland Bank, Canada, which came to our aid when our funds were depleted, that we were able to secure John Robert Cozens' (British, 1752-97) *The Lake of Albano and Castel Gandolfo*. This work was considered by the late Lord Kenneth Clark to be a masterpiece in the history of British landscape, and a superb example of the poetic watercolours of this important figure who exercised a major influence on the young Turner. We have also been able to add to our group of "English visionaries" (the followers of William Blake) a jewel-like watercolour by John Linnell (1792-1882). This work, *Eve Offering the Forbidden Fruit to Adam*, is a gift of the Estate of Esther Gelber.

The 19th century is represented by works in all media. We received as a gift of the Estate of Mrs. Elizabeth Dales, who served on the Print and Drawing Collection Committee from 1976-1982, a collection of 19th-century French prints which includes a number of fine impressions by one of the most important and eccentric figures of the French etching revival, Charles Meryon (1821-1868). The great French Post-Impressionist Edouard Vuillard (1868-1940) is well represented by a brilliant watercolour in primary colours of a clown, *Coquelin Cadet*, a gift of the Trier-Fodor Foundation, and by a pair of ravishing coloured lithographs, *Interior in Rose Tints, No. 1* and *Interior in Rose Tints No. 2*, purchased as gifts of Touche-Ross. These works come directly from the artist's descendents.

For those with more modern tastes, there are other delights. The decadent black chalk *Head of a Young Man* by Adolphe Menzel (German, 1815-1905); the enchanting watercolour study for a theatre design by Wassily Kandinsky (Russian, 1866-1944), a gift of Mr. and Mrs. Sidney Bregman; and three of the finest plates from Henri Matisse's (French, 1869-1954) spectacular Jazz portfolio, *Iceberg*, *Le Coeur*, and *Cirque*, the gift of Mr. Arthur Gelber, Chairman of the Print and Drawing Collection Committee.

This highly selective list is only a sneak preview of some of the highlights of the many exciting new additions to our Permanent Collection. There is nothing more rewarding than seeing the Collection grow, and knowing that this important resource will always be here.

In addition to the donors mentioned above, we will be including gifts from Duke Roberto Ferretti, The Friends of the late Mrs. Esther Gelber, Mr. John Hall, Inco Limited, Mr. John Kudelka, the late Mr. Harry MacDonald, Mr. Hart Massey, Mrs. John Sherman, The Toronto Society of Architects, Mr. Vincent Tovell, and Graham and Nina Williams.

If you are interested in helping us build the collection of master prints and drawings by gift or purchase, we would love to hear from you.

Dr. Katharine Lochnan is Curator of Prints and Drawings at the AGO.

Recent Acquisitions in Prints and Drawings.
Margaret Eaton Gallery, May 16 - July 12.



Henri Matisse (French, 1869-1954), *Icare from Jazz, Plate VIII*, stencil print on heavy wove arches paper, 42.2 x 64.7 cm (sheet). Gift from Mr. Arthur Gelber in memory of Mrs. Esther Gelber, 1986. Collection AGO.

Opera in The Walker Court

Opera Atelier is Back by Popular Demand

BY KEN DEWAR

FOR SIX ENCHANTED NIGHTS BETWEEN MAY 5 AND 14, the Gallery's Walker Court will be transformed into a world of wonders as Opera Atelier, following stunning performances of Monteverdi's *Orfeo* during the *Vatican Splendour* exhibition, returns to the AGO with another splendid period revival.

This time, Canada's Baroque Opera Company presents an authentic production of *Actéon* by the 17th-century French composer Marc-Antoine Charpentier. The opera recounts the famous Greek legend of the hunter Actéon who stole a forbidden glance of the goddess Diana frolicking with her nymphs in a pool in the forest. Starting out as a delicate pastorella, the story ultimately turns dark and tragic as the chaste goddess punishes the yearning hunter by turning him into a stag, and Actéon is pursued and killed by his own hounds. Director Marshall Pynkoski and Choreographer Jeannette Zingg, Artistic Directors of Opera Atelier, are reproducing *Actéon* with authentic Baroque staging, instrumentation, vocal techniques, sets, and costumes in the style characteristic of the court of Louis XIV at the end of his reign.

Charpentier (1634-1704) was the premier French Baroque composer of his generation. He studied in Rome, and upon returning to Paris worked at the Théâtre Français where he collaborated with Molière. He was director of music to the Princess de Guise - his patron from 1680 to 1688 - and was instructor to the Duc d'Orléans, the future regent of France. It is

not known whether his opera *Actéon* was first produced for the Théâtre Français or for the Court of the Princess de Guise. Although Charpentier was a very prolific and popular artist in his day, his original manuscripts, which Pynkoski and Zingg had to work from, were rediscovered only in 1945, after being lost for over 200 years. Today, Charpentier is one of the most recorded composers of the "Grand Siècle," and the Toronto production of *Actéon* joins in the great Charpentier revival now underway in France. At the AGO, the mood and atmosphere of the original production will be recreated as closely as possible by designer



Opera Atelier brings the 18th-Century magic of *Actéon* to the Art Gallery of Ontario for six nights in May.

Gerard Gauci, and the Walker Court will be transformed into a period setting complete with candlelight, lavish 18th-century costumes, splendid masks, and fanciful stage machinery.

The opera is presented in English in a new verse translation by Toronto dramatist and musicologist Brad Walton. Opera Atelier's production is headlined by internationally known mezzo-soprano Diane Loeb as Juno, with Emilio Roman in the title role, Jane Leibel as Diana, Donna Bennett and Susan Virtue as nymphs, and David Playfair, Carl Stryg, Mel Braun, and Robert Longo as hunters. Dancers are Marshall Pynkoski, Jeannette Zingg, Robyn Richards, and Barbara Szabolowski. As in previous Opera Atelier productions, the Tafelmusik Baroque Orchestra, under the direction of Jean Lamon, provides the musical accompaniment, and the Tafelmusik Chamber Choir appears as the chorus.

The production of *Actéon* is preceded each evening by one of three Prologues from Rameau's *Zais* (1748), a light and frothy masterpiece of the French Rococo. The Prologue is a showpiece for Diane Loeb, whose character of "Plaisir" performs Baroque vocal gymnastics and invites the audience to experience only happiness and pleasure. Diane Loeb is accompanied by Mel Braun as "Amour" and four dancers. For details about tickets and performance dates see Events listing.

Ken Dewar is Education Officer with Adult Programs, Education Division at the AGO.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 Artful Conversation / 11:15 am Films Joyce Wieland / 12:15 pm	2 Lecture Marchesa Casati / 2 pm Exhibition Betty Goodwin / opens
3 Weekend Workshops / 1:3 pm Hands On / 1:4 pm Walking Tour Joyce Wieland with the Artist / 2 pm Film Joyce Wieland / 3:15 pm Opera Atelier Open Rehearsals / 2:30 & 3:30 pm	4 Gallery and Restaurant closed Mondays. Shops and Coffee Shop open. Films Model / 7 pm Tillicum Follies / 9 pm	5 Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult Events' listing. Opera Atelier Action / 8:30 pm	6 Rendezvous with Art / 5:45 pm Members' Tour Joyce Wieland / 6 pm Kids' Summer Art Studio Registration / 7:9 pm	7 Opera Atelier Action / 8:30 pm Gallery Hopping Make a Date with Detroit Film High School / 7 pm Panel Investigating the Investigators / 8:30 pm	8 Artful Conversation / 11:15 am Films Joyce Wieland / 12:15 pm Opera Atelier Action / 8:30 pm	9 Opera Atelier Action / 8:30 pm
10 Weekend Workshops / 1:3 pm Hands On / 1:4 pm Sunday Concert / 3 pm Opera Atelier Action / 8:30 pm Films Films of Estrella Bravo and Santiago Alvarez / 1 pm & 3 pm Gauguin and his Circle / closes	11	12 Exhibition Art Rental and Sales Gallery show FOCUS 87 / opens	13 Art in the Morning Marchesa Casati / 9:30 am Rendezvous with Art / 5:45 pm	14 Panel To Tell the Truth / 7 pm Opera Atelier Action / 8:30 pm	15 Artful Conversation / 11:15 am Films Joyce Wieland / 12:15 pm	16 Exhibition Recent Acquisitions in Prints and Drawings / opens
17 Sunday Start with Art Marchesa Casati / 11 am Films Joyce Wieland / 1 pm & 2:30 pm Weekend Workshops / 1:3 pm Hands On / 1:4 pm Exhibition Stage Three / closes	18	19	20 Rendezvous with Art / 5:45 pm Lecture Marchesa Casati / 7:30 pm	21 Gallery Hopping Spring at Shaw Film To Hurt and to Heal / 7 pm Panel To Hurt and to Heal / 9 pm	22 Artful Conversation / 11:15 am	23 Exhibition Propositions and Inquiries / opens
24 Weekend Workshops / 1:3 pm Hands On / 1:4 pm Films Two Films by Frank Cole / 1 pm Grey Gardens / 1:45 pm Linda Joy / 3:30 pm Canada's Sweetheart / 4 pm	25 Weekend Workshops / 1:3 pm Hands On / 1:4 pm	26	27 Rendezvous with Art / 5:45 pm	28	29 Artful Conversation / 11:15 am	30
		31 Exhibitions Marchesa Casati / closes Joyce Wieland / continues				

THE COLLECTION IN FOCUS

Ideas, Concepts, and Language in Art

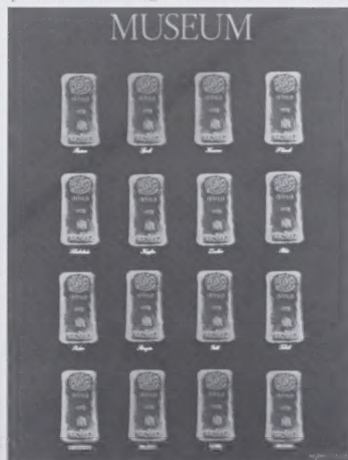
BY BARBARA FISCHER

THE EXHIBITION *PROPOSITION AND INQUIRIES: IDEAS, Concepts, and Language in Art* presents works from both the international and Canadian contemporary collections which can be broadly defined as conceptual art. Drawing on a wide spectrum of works, and spanning the years from 1967 to 1981, the exhibition traces a development from the more self-referential "art about art," to works which refer to other fields such as history, technology, and psychoanalysis.

While conceptual art as an international movement emerged in part from Minimalism, and, through the work and writing of American artists Donald Judd and Sol Lewitt shared its conception of ideas "as machines which make the art," it nevertheless rejected the minimalist emphasis on the perceptual experience and phenomenological analysis of objecthood. Initially referred to as a process of dematerialization (Lucy Lippard, 1967), conceptual art shifted the focus from the visual, material properties of the art object to an emphasis on ideas and the conceptual and linguistic bases of art. The exceedingly ephemeral material state of these art works – snapshots, maps, diagrams, and written statements – was a deliberate effort by artists to question the transformation of art into a fetish-like art object and a commodity. At the same time, the conditions of art, such as the intention of the artist and the work's placement into an art context, became the subject of the work. Art became a kind of "proposition presented within the context of art as a comment on art" (Joseph Kosuth, 1969). Works by Marcel Broodthaers, Lawrence Weiner, Joseph Kosuth, Robert Barry, and even the photographs of Bernhard and Hilla Becher are propositions of this kind. Lawrence Weiner's "Many things brought from one climate to another..." (1968), for example, states that things are brought together to "make a grouping of things not related to the climate at hand." This text can be read as a proposal in addition to a comment on the displacement of art within the context of the museum. Marcel Broodthaers' work *La Signature* (1969) takes issue

with accepted conditions of the reception of art: a sheet of paper covered with several rows of his initials mimics the serial form of much conceptual art, and at the same time, constructs the sign of value in art – the artist's signature – as a visual pun on originality and repetition.

The increasing use of linguistic rather than visual forms, however, was also a way of eclipsing the function of the critic as the middleman between the artist and the marketplace, including the museum. Works consisting of statements of intent, proposals, or even of records of past events, were to resolve the problem of the gap between a proposition and its perception or between intention and interpretation. Robert Barry's *Artwork with Twenty Qualities* (1970), for example, lists words which are evaluative descriptions of art, such as "singular," "unique," and "serious." The work appears to interpret itself, that is, it proposes its own values. The viewer is thus forced to question the meaning of these values in relation to



Marcel Broodthaers (Belgian, 1924-76), "Museum, Museum", 1972; 2 lithographs, 84.0 x 59.2 cm. Collection AGO.



Michael Snow (Canadian, b. 1929), "Manual", 1970; offset lithograph, 58.8 x 57.8 cm. Collection AGO.

art; and, more important, the work demands a second look at what interpretation means or how values are conferred.

The artists whose work emerged during the 1970s, such as Victor Burgin, Mary Kelly, David Tomas, and Ian Carr-Harris, for example, utilize language in a narrative way, often in conjunction with photography or other kinds of images, objects, and diagrams. Without abandoning the critical analysis of the bases and conditions of meaning in art, these artists' works increasingly refer to other areas of research, such as history, technology, and psychoanalysis. Representing a document of a very different kind, Mary Kelly's *Post Partum Document, Parts I and II* (1974-75) shows the beginnings of the mother-child relation in both a personal and critical way. Even though this work is not yet part of the Permanent Collection, it is included in this exhibition for its particular place and significance within the movement of language-based art. Works such as *Post-Partum Document* extend the boundaries of a critical conceptual art by examining assumptions about the "nature" of things within a social and cultural context, within and beyond the limits of the museum.

Barbara Fischer is the Assistant Curator of Contemporary Art at the AGO.

Exhibitions

Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School

Margaret Eaton Gallery
through May 10
An exhibition of rare experimental prints by prominent 19th-century French artists of the Pont-Aven Circle. This is the first in-depth study of the printmaking activities of the group during the key period between 1888 and 1895. Works by Paul Gauguin, Emile Bernard, Paul Sérusier, and Armand Seguin, among others, are drawn from the private collection of Samuel Josefowitz. Organized and circulated by SITE, the traveling exhibition service of the Smithsonian Institution. Sponsored by Morris/ Rose/Edgett.

Exhibition of Stage III: Proposals of Final Competitors Gallery E

through May 17
An exhibition of architectural models and drawings by the four finalists in competition to design the AGO's \$20-million expansion and renovation program. The exhibition features the proposals of A.J. Diamond and Partners, Barton Myers Associates, Moriyama and Teshima Architects, and Zedler Roberts Partnership. The winning scheme of Barton Myers Associates, which was selected in January by a jury of experts, is appropriately highlighted. Visitors are encouraged to comment on the proposed new facilities and suggest specific improvements. An exhibition catalogue is available.

Augustus John: The Marchesa Casati; The AGO Collection in Focus

Trier Gallery
through May 31
Augustus John met the Marchesa Casati in the spring of 1919, and she sat for him on no less than three occasions. But John was not the only artist to have been taken with La Casati, as she was known; she was the most drawn, painted, photographed, and sculptured woman of her time, and more than 200 images of her are known to exist. She was also a poet, a famous hostess, and a mentor to the Italian Futurists. This exhibition places John's painting, *The Marchesa Casati*, in a broader context by presenting more than 50 photographs of other works featuring the Marchesa.

Joyce Wieland

through June 28
Sam and Ayala Zacks Wing
This retrospective of Canada's foremost woman artist and her first major show since the National Gallery's *True Patriot Love* in 1971 covers Wieland's career up to the present day, beginning in the 1950s and including work that reflects her interest in feminism and Canadian nationalism. This one-woman retrospective, the first ever given by a major Canadian gallery, contains nearly one hundred works, including paintings, photographs, watercolours, a program of Joyce Wieland's films will also be shown. Dr. Ozanized and circulated nationally by the Art Gallery of Ontario.

Betty Goodwin: Works from 1971 to 1987

Gallery of Contemporary Art
May 2 - July 12
Transparency and opacity, passage and obstruction - these are among the recurring themes in the work of Betty Goodwin. This exhibition looks back on sixteen years of intense creative activity by the Montreal artist, beginning with her best works of 1971 and running up to the present day with large-scale drawings, inspired by her mural *Caribon*. The retrospective exhibition, organized by the Montreal Museum of Fine Arts, opens first at the AGO. *A Bold Stroke* exhibition sponsored by Brendan Wood, Tutsch & Partners Inc., Chemical Bank of Canada, and Saffler Advertising.



Joyce Wieland (Canadian, b. 1931), *First Integrated Film with a Short on Sailing*, 1963; oil on canvas, 66.0 x 22.7 cm. Private Collection, Toronto.

Propositions and Inquiries - Ideas, Concepts, and Language in Art

Gallery E
May 23 - June 21
Conceptual art may be defined as art that shifts the focus from the visual and material properties of art to the ideas and linguistic concepts behind it. This exhibition draws on works in both the International and Canadian Contemporary Collections done between 1967 and 1980, and presents a spectrum of creativity covered by the term "conceptual art." Includes the works of such well known artists as Beuys, Kosuth, Oppenheim, Snow, Aconci, and Lewitt.

Recent Acquisitions in Prints and Drawings

Margaret Eaton Gallery
May 16 - July 12
This exhibition, a popular biennial event, features recently acquired prints and drawings obtained either as gifts or by direct purchase. Many works of merit have been acquired, among them Gainsborough's *Wooded Landscape with Herdsman* and Catterline's most important addition to the AGO's collection of prints and drawings in the last two years, a superb double-sided Renaissance drawing by Giulio Romano, and three of the finest plates from Henri Matisse's *Jazz* portfolio.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th century

paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during May. Dates are subject to change.

Weegee
Inverarden Regency Cottage Museum, Cornwall
through May 15

Sympathetic Realism: George A. Reid and the Academic Tradition
Rodman Hall, St. Catharines
through May 17

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the AGO

Art Gallery of Northumberland, Cobourg
through May 24

William Henry Bartlett's Upper Canada (CONTACT)
Art Gallery of Algoma, Sault Ste. Marie
through May 24

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection
Art Gallery of Peterborough
May 7-31

"Artists with Their Work" Programs

Lupe Rodriguez: Painting
Art Gallery of Peterborough
through May 3

David Clarkson: Painting
S.A.W. Gallery, Ottawa
through May 16

George Raab: Graphics
The Lindsay Gallery
May 1-23

Simon Harwood, Janis Hoogstraaten, and Douglas Kirtin: *Nature, the Garden and the Seeds of Things*
Centennial Gallery, Oakville
May 7 - June 7

Robert Bowers: Sculpture
Niagara Artists' Centre, St. Catharines
May 30 - June 27

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular artistic themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during May:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2 pm*** and 4 pm
Sundays at 2 pm and 4 pm

**Rendezvous with Art*, a new program for the after-work crowd featuring a half-hour tour followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month, this talk is signed for the hearing impaired. *Betty Goodwin* is the topic for Saturday, May 30.

Walking Tours

Joyce Wieland
Zacks Gallery

Sunday, May 3, 2 pm
Join artist Joyce Wieland for an informal tour of the current exhibition of her works. After the tour, Ms. Wieland will introduce her feature film *The Far Shore* at 3:15 pm in The Jackman Hall. Free with admission.

Lectures

Would the Real Marchesa Casati Please Stand Up?
David Wislow
The Jackman Hall
Saturday, May 2 at 2 pm
Repeated Wednesday, May 20 at 7:30 pm
A look at Augustus John's astonishing portrait of the extravagant Italian aristocrat the Marchesa Casati, currently featured in the AGO's *Collection in Focus* exhibition curated by David Wislow. Education Officer/Writer with the Adult Programs Department at the AGO. As patron and muse, La Casati was the most painted, photographed, sculpted, and drawn woman of her day and over one hundred images of this fascinating woman are known to exist. Which is the real Casati?
Free with admission.

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Hands On is open each Sunday afternoon between 1-4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Activity Centre

Summer Art Studio for Kids 1987

July 6-31, 1987
Registration for the summer session of the Children's Studio, Gallery School, will be held Wednesday, May 6, on a first-come basis. 7-9 pm, in Orientation Rooms 2 and 3, located on the lower mezzanine level in the Gallery. The curriculum for students 8-10 and 11-13 includes drawing, painting, print making, and sculpture, and covers two weeks: July 6-17 for 8-10 year-olds; July 20-31 for 11-13 year-olds. Students 14-18 study drawing and painting and may attend for either a two-week period or for the entire month of July. All classes run 9:30 am - 3:30 pm, Monday to Friday.

Annual Gallery School Exhibition

June 11-13
There will be an exhibition of work by students of the Children's Studio and the Advanced Studio. The exhibition opens June 11 at 4 pm, and all are welcome to attend. Viewing hours are 4-9 pm on Thursday, June 11, and 11 am - 5 pm on Friday, June 12, and Saturday, June 13. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August.

Adult Studio

June 17 - August 13
The Gallery School again offers studio art courses for adults this summer, catering to both the novice and the more experienced student. Among these courses are introductory, intermediate, and life drawing, printmaking, watercolour, and painting. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for eight weeks, with Wednesday classes starting on June 17, and Thursday classes on June 25. Registration is accepted by mail or in person, and will be confirmed on receipt of payment. Registration can be up to the day before classes begin, but early registration is recommended due to limited class size. Tuition is \$85 for Gallery Members and \$110 for non-members, and cheques may be post-dated to first day of classes. Faculty and course offerings are subject to change and available upon sufficient registration only. Call the Activity Centre at 979-6621 for details.

Advanced Studio

September 1987 - May 1988
Secondary School Students are invited to apply for admission to the Advanced Studio in Visual Art 1987-88 program. The Advanced Studio curriculum gives special attention to those students preparing for post-secondary studies in fine art, providing a foundation training in specific studio skills and aiming at the development of the student's perceptual awareness. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a brief 250-word statement explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1987 to May 1988. The Advanced Studies in Visual Art program is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited. Tuition: \$175 for Gallery Members; \$200 for non-Members. Call the Activity Centre at 979-6621 for further details.

Hands On

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Hands On is open each Sunday afternoon between 1-4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of Atari Canada Corp.

Weekend Workshops

Sundays, May 3, 10, 17, 24, 31, 1-3 pm
Weekend Workshops, a new program for children aged 8-12, is offered every Sunday afternoon in May. Each workshop begins with an animated short film followed by a chance to invent something wonderful. Make a mural, design a kite, create an ancient environment - the only boundary is your imagination. Each week will bring a new and exciting program!

A limited number of tickets will be available at the Information Desk on a first-come, first-served basis. For more information regarding Weekend Workshops, please call the Gallery at 977-0414, ext. 398.

Spectrum

May brings a repeat of the edition of *Spectrum* seen on TVOntario in April. The AGO's video newsmagazine showing current exhibitions, programs, and events at the Gallery features the work of Canadian artist Joyce Wieland in conjunction with her major retrospective at the AGO. Lupe Rodriguez, who participates in the Artists with Their Work program, and Augustus John's spectacular portrait of the Marchesa Casati from the AGO's Permanent Collection, which is currently highlighted in a special exhibition. *Spectrum* will be seen only on cable in May, so check your cable listings for program times or call 977-0414.

The Grange

Toronto's first art gallery. The Grange was built as a private house in 1817 by Dr. Archiboulton, who paid £100 (about \$500 then) for the 100-acre lot on which it was constructed. Darcy's wife, Sarah, can be seen today in the portrait painted by Antoine Plamondon that hangs in The Grange. Now restored to its 1830s splendour, The Grange is Toronto's most popular living museum.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601. A project of the Volunteer Committee.



Films

Joyce Wieland Film Retrospective

Joyce Wieland's films form an integral part of her work as an artist. This series, part of the AGO's Wieland retrospective, features screenings of her films from the early 1960s to the present, and includes both experimental and narrative works. All the films in this series, which began in April, will be



Scene from Joyce Wieland's *The Far Shore*.

shown a number of times in combination with different films in order to create a varied number of viewing contexts.

Tickets are \$3 per screening, except for Fridays when films are free with admission to the Gallery. They can be obtained either one hour before screenings outside The Jackman Hall or from the Audio-Visual Centre. Entrance is via the McCaul Street doors, except on opening day and Fridays. The AGO is grateful for the assistance of the Canadian Filmmakers Distribution Centre and Leila Surj in the preparation of this series.

For further information, call 977-0414, ext. 260.

Friday, May 1

12:15 pm
Café (1967-68, col. 13 min.)
Rat Life and Death in North America (1973, col. 14 min.)
Handwriting (1968, col. silent, 5:12 min.)
Solidarity (1973, col. 11 min.)

Sunday, May 3

2 pm
Walking tour and introduction to films by artist/filmmaker Joyce Wieland
3:15 pm
Water Sark (1965, col. 14 min.)
The Far Shore (1976, col. 105 min.)
Birds at Sunrise (1985, col. 10 min.)

Friday, May 8

12:15 pm
A & B in Ontario (1984, b/w 17 min.)
Peggy's Blue Skylight (1985, b/w 11 min.)
Short Shave (1965, b/w 4 min.)
by Michael Snow - features Wieland
Birds at Sunrise (1985, col. 10 min.)
1933 (1967, col. 4 min.)

Friday, May 15

12:15 pm
Dripping Water (1969, col. 12 min.)
Sailboat (1967-68, col. 3 min.)
A & B in Ontario (1984, b/w 17 min.)
Water Sark (1965, col. 14 min.)

Sunday, May 17

1 pm
Reason Over Passion (1968-69, col. 80 min.)
2:30 pm
The Far Shore (1976, col. 105 min.)

Public Concerns in the Private Eye: the Ethics of the Documentary

What are proper subjects for a documentary? Are there limits to the probing camera? Are there subjects which are taboo? These and related questions are the subject of this series, which uses a mixture of films and panel discussions to explore the ethics of the documentary. The program is presented with support from the National Film Board, the Toronto Arts Council, the Ontario Arts Council, the Canadian Filmmakers Distribution Centre, and the Canada Council.

Tickets are \$3 for single showings or \$5 for a double bill or a film and a panel. Tickets are on sale in the Audio-Visual Centre. All screenings are in The Jackman Hall, and entrance is via the McCaul Street doors. For more information call 979-6608.

Monday, May 4

7 pm
Model (1981, b/w 100 min.)
Dir. Frederick Wiseman

9 pm

Trifolium Folies (1967, b/w 87 min.)
Dir. Frederick Wiseman
N.B. Special restrictions apply to this film.

Thursday, May 7

7 pm
High School (1969, b/w 75 min.)
Dir. Frederick Wiseman
8:30 pm
Panel: Investigating the Investigators. Featuring Frederick Wiseman & Donald Brittain.

Sunday, May 10

1 pm
Missing Children (1985, col. 28 min.)
Dir. Estella Bravo
Those Who Left (1981, col. 58 min.)
Dir. Estella Bravo
Maurice: A Film about Grenada (1984, col. 27 min.)
Dir. Estella Bravo
3 pm
Hanoi: Tuesday the 13th (1965, b/w 40 min.)
Dir. Santiago Alvarez
Cuba: A Battle for Ten Million (1970, b/w 60 min.)
Dir. Chris Marker

Thursday, May 14

7 pm
Panel: To Tell the Truth: Ethics of Television Journalism

Thursday, May 21

7 pm
To Hurt & To Heal (1986, col. 45 min.)
Dir. Laura Sky

9 pm

Panel: To Hurt and to Heal. Featuring director Laura Sky and experts in the field of neuro-natalogy.

Sunday, May 24

1 pm
A Documentary (1979, b/w 9 min.)
Dir. Frank Cole
The Mounties (1982, b/w 25 min.)
Dir. Frank Cole

1:45 pm

Grey Gardens (1975, col. 95 min.)
Dir. Mayles brothers
3:30 pm
Linda Joy (1985, col. 25 min.)
Dir. Bill McGillivray & Linda Busby

4 pm

Canada's Sweetheart: The Saga of Hal Rankin (1985, col. 102 min.)
Dir. Donald Brittain

7 pm

Panel: Private Channels, Public Process

Tuesday, May 26

7 pm
The Trial, Part 1 (1976-1984, col. 90 min.)
Dir. Aberhard Fuchner

Wednesday, May 27

7 pm
The Trial, Part 2 (1976-84, col. 90 min.)
Dir. Aberhard Fuchner

Thursday, May 28

7 pm
The Trial, Part 3 (1976-1984, col. 90 min.)
Dir. Aberhard Fuchner

Opera Atelier

Action by Marc-Antoine Charpentier

May 5, 7, 8, 9, 10 & 14 at 8:30 pm
The Walker Court
Presented by Opera Atelier. Canada's Baroque Opera Company. Marshall Pynkoski and Jeannette Zing, Artistic Directors.

Following stunning performances of *Orfeo* during *Vatican Splendour*, Opera Atelier returns to the AGO for its spring season with a period revival, in English, of *Action* by the French 17th-century composer Marc-Antoine Charpentier. Starring mezzo-soprano Diane Loeb and featuring the Tafelmusik Baroque Orchestra and Choir, the production brings out the latent theatricality of the tragic legend of Aetion and Diana, using splendid masks, elaborate mine, candlelight, and fanciful stage machinery.

Tickets: AGO and row Members, seniors, and students: \$12; non-Members: \$15.
Tickets will be available in person from Education Scheduling, 11 am - 5 pm, Tuesday through Sunday and Wednesday evenings to 8 pm. Only credit card orders can be made by phone. Call 977-0414, ext. 202.
Open Rehearsals: May 3 at 2:30 and 3:30 pm. Free with admission.

Concerts

Sunday Concert Series

The Walker Court
Sunday, May 10, 3 pm
It has become a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday afternoon concerts at the Gallery that highlight performers from the Conservatory. The May concert presents Helena Bowkun on piano and Mark Widner on piano. Works by Ravel, Rimsky-Korsakov, Mendelssohn, Schubert, and Dvorak are featured. Free with admission to the Gallery.

Gallery Hopping

Make a Date with Detroit

Tuesday, May 5-Wednesday, May 6
Join us for a two-day visit to Detroit. Enjoy the treasures of one of America's outstanding permanent collections at the Detroit Institute of Art, and tour the internationally recognized Cranbrook Institute. We will also visit a private collection, have lunch and a tour of the Edsel Ford house, and dine at a private club.

Cost: \$265 Canadian - includes one night at the Somerset Inn, Troy, Michigan; Via Rail tickets; chartered bus and entrance fees; and all meals with the exception of breakfast. Meet at Union Station by the Green Light at 8:30 am.

Spring at Shaw

Thursday, May 21
Our day trip will include a behind-the-scenes tour of the Shaw Festival Stage, a viewing of the Samuel Weir Collection of paintings, and a visit to a special historical home.
Cost: \$35 including lunch at The Oban Inn. Meet at the Pleasant Blvd. exit of the St. Clair subway station, where the bus departs at 8:45 am.

Travel AGO

Roaming Scotland

September 9-20, 1987
A feast for those who love Scottish history. Our personable and witty



Come to New York in November with Travel AGO.

resource expert, Basil Skinner of the National Trust for Scotland, will guide us through some of the finest historical and artistic sites in the country, among them Hopetown House, a miracle of Adam design, the ancient tower houses of Craig-evar and Craighes, and Drumlaurig, home of the Duke of Buccleuch and Queensberry and seat of Scotland's foremost private art collection. We finish at Turnberry, the perfect Edwardian seaside hotel renowned for its cuisine and its golf course. Join us!

Poland via Prague and Vienna October 4-20, 1987

Come stroll with us through the narrow streets of "Golden Prague". Visit St. Vitus Cathedral and the Old Synagogue and sip a beer in Market Square while listening to the chimes of the Old Town Clock. Comfortable, fully equipped Austrian buses will take us from Prague to Poland through the rolling hills of the Carpathian Mountains. Polish museums have fine collections of sculpture and painting from medieval to contemporary, and everywhere the rainbow colours of folk costumes and art mix with the aristocratic splendour of royal castles and the solid wealth of burghers' houses. Two special dinners are planned - Thanksgiving in Warsaw and a final banquet in Vienna at the Schwartzberg Palace to the tunes of Viennese waltzes.

New York, New York Fall 1987

An exciting long weekend in this incredible city is being planned for mid-November. We will enjoy the best of art, of course - and the finest accommodation, food, and shopping! Watch for further news.

Looking Ahead...

Chicago: Spring 1988
Alsace and Switzerland: Spring 1988

Members' Activities

For the following programs, tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail, please follow the instructions on page 6; by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

'The Marchesa Casati' by Augustus John
Sunday, May 17, 11 am
Following coffee and muffins in the Members' Lounge, join us for a look at this astonishing portrait and find out how the remarkable personality of the sitter was brought to light. Tickets are \$6 and must be purchased in advance.

Propositions and Inquiries - Ideas, Concepts, and Language in Art
Sunday, June 14, 11 am
Join us in the Members' Lounge for a continental breakfast and then view conceptual works drawn from the Gallery's Permanent Collection. Tickets are \$6 and must be purchased in advance.

Art in the Morning

'The Marchesa Casati' by Augustus John
Wednesday, May 13, 9:30 am
Join us for a discussion on the

sleuthing process used in researching this remarkable portrait. Meet first for refreshments in the Members' Lounge. Tickets in advance \$4.50.

Propositions and Inquiries - Ideas, Concepts, and Language in Art

Wednesday, June 17, 9:30 am
This is a rare opportunity to see works of conceptual art drawn predominantly from the Gallery's Canadian and international contemporary collections. The tour follows refreshments in the Members' Lounge. Tickets in advance \$4.50.

Special Evenings for Members Joyce Wieland

Wednesday, May 6, 6 pm
Joyce Wieland will give a personal tour of the exhibition, providing a unique opportunity to hear the artist talk about her work. Tour begins at 6 pm; dinner follows about 7:15 pm in The Restaurant. Tickets are \$23 and must be purchased in advance. If a special diet is required, please contact the Volunteer Office in advance.

Shops and Services

Art Rental and Sales Gallery

This year's special exhibition, FOCUS 87, features a large selection of contemporary photography. The works on display represent a broad spectrum of what is available in this exciting medium on the current Toronto art scene. Some of the photographs are for sale only, but the majority may be rented for one to six months and when purchased after rental, up to three months rent is deductible from the purchase price.
FOCUS 87 runs from May 12 to June 7, and the opening, to which everyone is invited, will be on Wednesday, May 13, from 6 to 8 pm. A project of the Volunteer Committee.



Nigel Scott, Terri, Grande View Hotel, St. Vincent, The Grenadines, 1985; ectacolor, 62 x 51 cm.

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets. Art Rental, The Restaurant, and Membership.

Impulse Shop

Make Mother's Day memorable by starting it off right - breakfast in bed for her with a new tea pot and white damask tea-cosy. Or give her a selection of our own green teas to last the year. Other Grange-inspired gift items include padded chintz

coat-hangers, crewel-work kits, and one-of-a-kind antique treasures. From our design shop we have beautiful designer kettles, sophisticated simplicity in polished stainless steel, created by Rossi for Alessi, and Lorenzo Porcella for Dansk. Both make boiling water an artistic experience. To round out the kitchen aid, see our book lists for cookbooks and the Metropolitan Museum of Art "help" book to organize busy Mom's necessary phone numbers.

A project of the Volunteer Committee.

Reproduction Shop

Find that special gift for Mother at the Reproduction Shop, which has Canada's largest selection of Canadian and international fine art reproductions and modern posters. Leader frames, museum mounting, or our fast framing service is available. Ten percent discount to Gallery Members. A project of the Volunteer Committee.

The Jewellery Shop

A unique gift for your favourite musician: Peter Sloan's perfectly playable frog ocarina pendant in sterling silver. This is just one of Peter's fantastic creations now at The Jewellery Shop. A project of the Volunteer Committee.



Volunteers Wanted

Your help is needed for volunteer work in the Gallery and The Grange. A few hours each week of your time will provide a useful service for the Gallery and a gratifying experience for you. Meet new people while learning about the Gallery and The Grange. Volunteer applications are available in the Volunteer Office and at the Membership Desk.

The Book Shop

A camera is the perfect accessory take with you on your summer holidays. You can increase the enjoyment your camera gives you by reading up on the subject beforehand. Recommended titles now in stock in The Book Shop include *Travel with a Camera*, *Cameras in the Quest for Meaning*, and *View Camera Technique*.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects; for educational use throughout Canada, for loan or in-house viewing by appointment. The Centre now has available for rent film classics in video format.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 612. Closed Mondays.

The Coffee Shop

A pleasant snack stop on your AGO tour. Now open Mondays.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

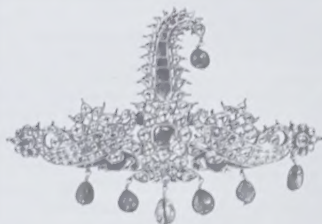
Norman Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Behind the scenes



Happy 75th Anniversary ROM

THE ROYAL ONTARIO MUSEUM IS CELEBRATING ITS diamond jubilee with the spectacular *Eye of the Beholder: Objects for Personal Adornment* exhibition. The works of jewellery and artifacts on display are selected from the ROM's vast and exceptional collections and range across time and culture - from the faience beads of an Egyptian child to an 18th century Indian turban clasp (shown above), from Victorian pendants to masterpieces of modern craftsmanship. In addition, there are special gem-laden attractions on loan from the Smithsonian Institution as a tribute to the ROM, including Marie Antoinette's earrings, and the 67 carat Victoria-Transvaal diamond.

But *Eye of the Beholder* is more than a mere show of jewellery; the exhibition explores the motivations of the original owners, and reflects cultural standards of beauty as diverse as the people themselves. This combination of spectacle and insight serves as a fitting tribute to the ROM's 75th anniversary. *Eye of the Beholder: Objects for Personal Adornment* continues until August 30. For further information contact the ROM at 586-5549.

Photographs for Sale or Rent

IT HAS BECOME A TRADITION THAT EACH YEAR THE Art Rental and Sales Gallery of the AGO presents a major spring exhibition highlighting the new selection of works brought together by its many volunteers. This year, exhibition chairman Janet

Scott and her committee have turned their attention to the medium of photography, and visited workshops, studios, and commercial dealers in order to secure as wide and varied a selection as possible for Art Rental patrons.

Often less understood and appreciated than the more traditional forms of artistic expression such as painting and sculpture, photography continues to assert itself as a serious artform, and has made great strides over the past few years on the international art market. While it is true that only a handful of private galleries specialize in photography in Canada, there are many commercial art dealers who represent artists who use photography to express their artistic concerns and challenge the boundaries between artist and photographer, fine art and photography in their work.

The works selected for the *Focus 87* exhibition will give visitors a good indication what is available for connoisseurs of photography on the local scene. Among the artists represented are Michael Snow, Arnaud Maggs, Carol Marino, Suzy Lake, and Barbara Astmann. Some of the works will be for sale only, while others will be offered for rent as well, and as always, the first three months rental fee is deductible from the purchase price.

Focus 87 opens on May 12 with a celebration on May 13 at 6-8 pm in the Art Rental and Sales Gallery and the show continues through June 7. Don't miss this opportunity to learn more about photography and the fine service that members of the AGO's Volunteer Committee have been providing through the Art Rental and Sales Gallery for the past 21 years.

Former Student Makes Good

SINCE 1977 - THE YEAR THE SPACIOUS NEW ACTIVITY Centre opened to the public - the Art Gallery of Ontario has been awarding scholarships to deserving and talented secondary school students, enabling them to study in a specially designed advanced program in the Gallery School. From this pre-university, art immersion course, which provides young art students the chance to work with professional artists, over the years a number of gifted students emerged, who through continued studies and sheer determination established for themselves professional careers in the arts.



In the summer of 1977, George Walker was one of 32 Ontario high school students chosen for this special program. Today, he is a respected printmaker with an international reputation and proprietor of *Columbus Street Press*, a specialty printshop, which publishes limited-edition, hand-printed, artists' books. George was first introduced to the magical world of printmaking in the course of his studies at the Gallery School, and consequently graduated from the Ontario College of Art as a Printmaker. By 1983 his books appeared in important collections including the AGO's E.P. Taylor Reference Library, the Fisher Rare Book Library of the University of Toronto, and the National Gallery. Since then, he has exhibited internationally in Belgium, The Netherlands, Japan, Brazil, and Spain. His ties with the AGO, formed during his important formative years, continue to be strong. In 1983 he exhibited his books, wood engravings, and other works in the Activity Centre, and he will be the subject of a profile on an upcoming episode of AGO's *Spectrum* on TVOntario.

Opportunities for other talented secondary school students continue in the Gallery School, made possible in part through generous funding from *Shell Canada*. Interested students should see the Advanced Studio notice under the Activity Centre heading in the Events listings.

General Information

Admission	
Adults	\$3.50
Seniors with cards	\$1.50
Fridays FREE for Seniors	
Students, full time with cards	\$1.50
Family (2 adults with children under 19)	\$7
Members	FREE
Children under 12 (unaccompanied)	FREE
Wednesdays, 5:30-9 pm	FREE

To protect works of art we ask visitors to major exhibitions to check stools, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership	
Young Member (age 25 and under)	\$15
Non-Resident (100 km beyond Toronto)	\$25
Individual	\$35
Family/Dual	\$50
Supporting (tax deductible donation)	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the *Corators' Circle*, are available to recognize donations at higher levels. For information call the Development Office: 977-0414 ext. 292.

Gallery Hours
Tuesday-Thursday Friday Saturday and Sunday 11 am - 5:30 pm; Wednesday 11 am - 9 pm; Closed Mondays (shops open).

The Grange Hours
Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm; Closed Mondays.

New Gallery Hours
Gallery will be open
Mondays May 18 through
September 7 inclusive.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm; Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday to Friday 11 am - 4 pm; Wednesday 11 am - 9 pm; Saturday & Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio Visual Centre
Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant
Luncheon served Tuesday - Sunday from noon. Dinner served Wednesday 5:30 pm. Closed Mondays.

The Coffee Shop
Open daily 11 am - 5 pm.

Members' Lounge
Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm; Closed Mondays.

Cameras
To protect works of art we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change
Please inform the Membership Office.

by Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order
For tickets, reservations, course registration, information, please:
Address the *department* specified in Events listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code), and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members
The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for *third party* use.

Membership (416) 979-6620
Telephone (416) 977-0414

AGO
NEWS

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NEWS

Art Gallery of Ontario
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